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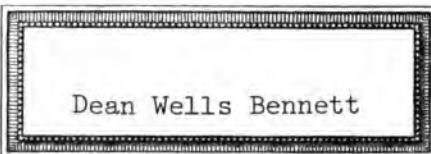
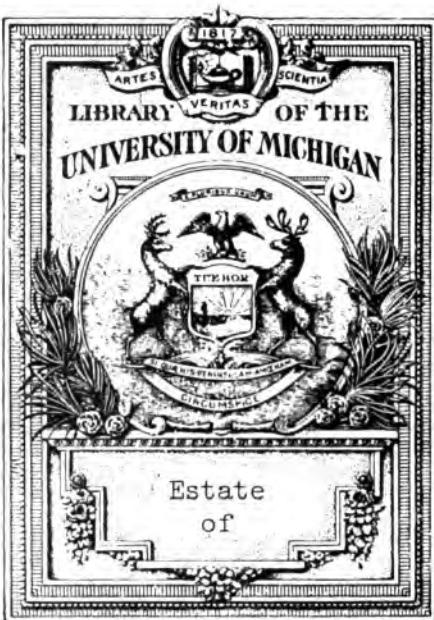
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A BOOK OF DISTINCTIVE INTERIORS



EDITED BY WILLIAM A. VOLLMER







A BOOK *of*
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Contents

	PAGE
PLANNING THE LIVING-ROOM	5
By <i>A. Raymond Ellis</i>	
DESIGNING THE DINING-ROOM	47
By <i>A. Raymond Ellis</i>	
DECORATING AND FURNISHING THE BEDROOM	69
By <i>Margaret Greenleaf</i>	
THE PROBLEM OF THE BATHROOM	87
By <i>A. Raymond Ellis</i>	
THE PROPER TREATMENT FOR THE NURSERY	99
By <i>Sarah Leyburn Coe</i>	
CHARACTERISTIC HALLS AND STAIRWAY TYPES	108
PLANNING THE KITCHEN	116
By <i>James Earle Miller</i>	



Pleasing decorative effects may be obtained by bringing out the natural graining of the woodwork. Chestnut and cypress are particularly suitable for this as they may be stained and wax-finished, or stained and rubbed down to produce this effect. This fireplace was built with outside bricks selected for their color. There is a mottling of purple and bluish tones among the reds that harmonizes strikingly with the Oriental rug before it.

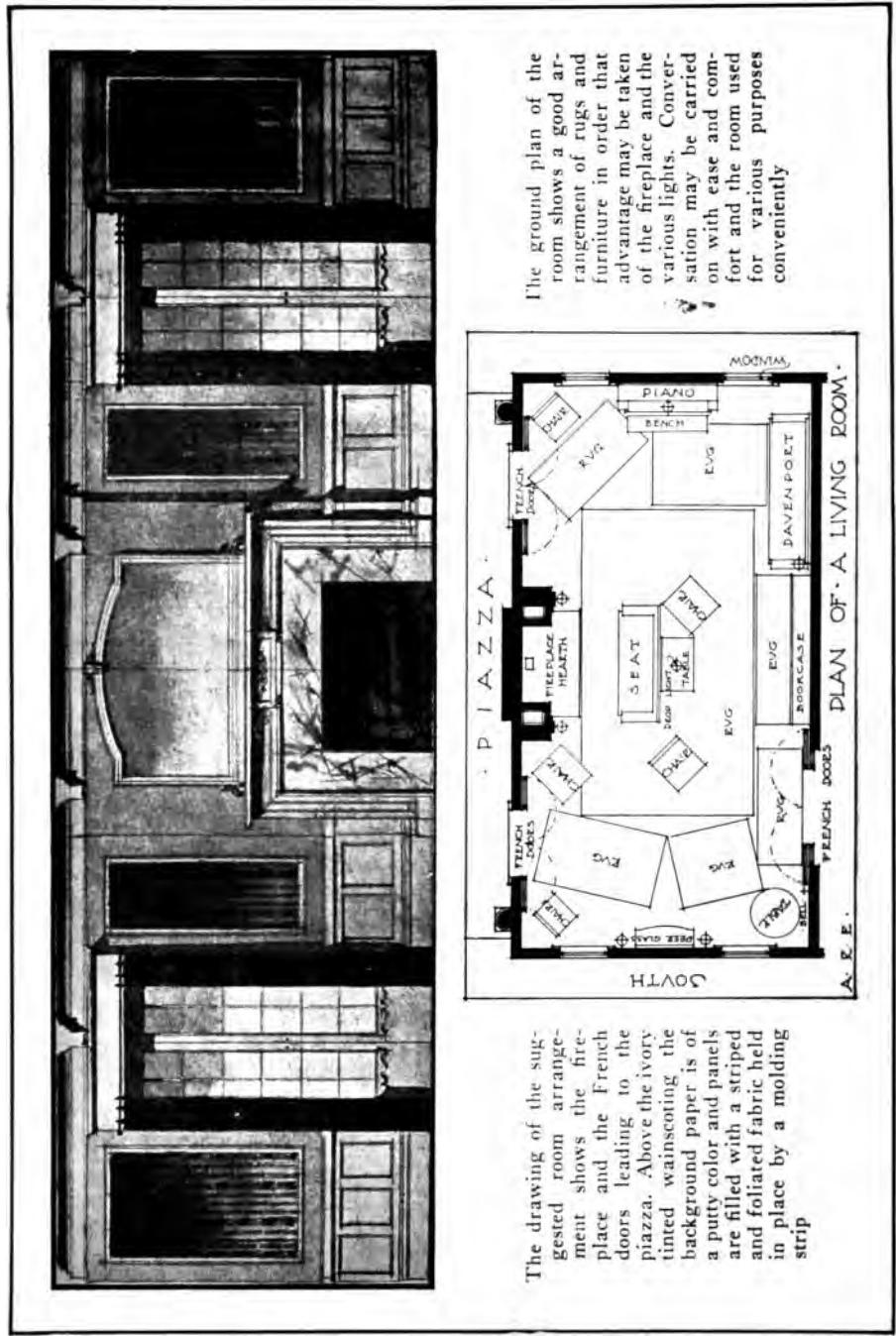


Planning the Living-room

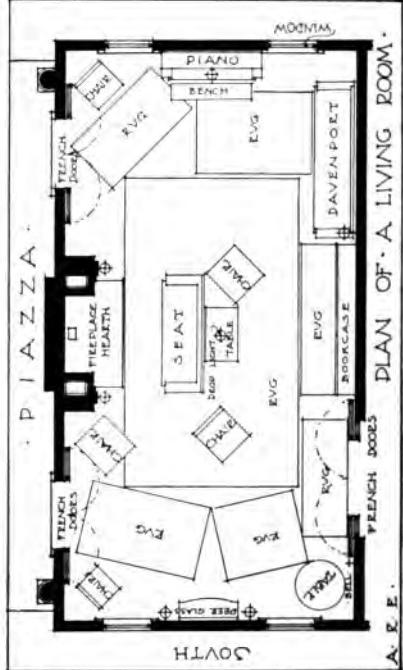
AFTER the method of modern planning, the living-room is treated as the principal room in the house. I do not mean to say that this room should be overdone, or given undue prominence to the exclusion of the other rooms, but it is essential that this room be treated differently from the old-fashioned way we formerly treated our living-rooms, then generally a front and back parlor. These two



A lounge before the fireplace becomes more useful if a table bearing a lamp is placed behind it. Cypress is reasonable for interior trim, costing from sixty to sixty-eight dollars a thousand feet



The drawing of the suggested room arrangement shows the fireplace and the French doors leading to the piazza. Above the ivory-tinted wainscoting, the background paper is of a putty color and panels are filled with a striped and foliated fabric held in place by a molding strip.



The ground plan of the room shows a good arrangement of rugs and furniture in order that advantage may be taken of the fireplace and the various lights. Conversation may be carried on with ease and comfort and the room used for various purposes conveniently.

rooms have now been superseded by one large room, as our mode of living and entertaining makes it more desirable than the two small, stuffy rooms, then used only occasionally. To-day we plan to give pleasure and comfort to the family, rather than the occasional guest.

There are probably two or three dozen ways that the living-room can be planned and decorated and at the same time be comfortable and attractive. I have chosen to illustrate this with a type of living-room that adapts itself to almost any house and offers the greatest amount of free space when the room is properly furnished. The room is 15 ft. x 29 ft. 6 in., with a ceiling height of 9 feet, these dimensions giving a well-proportioned room. The fireplace is in



This reception room has chiefly Louis XVI furniture, which appears well with the light gray and white woodwork designed after the Adam style

the center of the west wall, flanked on each side by two French doors which open out on a piazza. At each end of the room are two windows, balancing one another. On the east wall a wide opening with French doors permits access to the main hall. The most prominent feature of the room is the fireplace, which is accentuated and made



Such architectural features as beamed ceilings should only be used in rooms of pretentious size. A good example of Caen stone fireplace is found here

a natural center. This is an important consideration when planning a natural grouping of the family or its guests.

The treatment of the room is Colonial. A low wainscot, 2 ft. 6 in. high, comprising a base, panel, and cap, is carried around the room. The ceiling is beamed with four substantial beams and a half beam to form a cornice around the room at the junction of the wall and ceiling. Over the heads of the doors and windows there is a wide wooden frieze with a cap which ties them, one might say, to the bottom of the cornice, and makes them more completely an integral part of the woodwork. The window stools form a part of the wainscot cap.

The finish of the room is white wood, given four coats of lead and oil paint, with a fifth coat of white enamel, rubbed down, and a sixth and final finishing coat of enamel of an ivory shade that dries out with a very dull satin-like luster that is very durable and not easily marred. Above the wainscot the walls are covered with a



A summer living-room that achieves a brilliant note through white woodwork and figured hangings with upholstery to match

heavy background paper having a body color almost of a putty shade, enlivened in certain lights with a pinkish caste. This is accented by the panels, between the windows and doors, of a delicately hued fabric with a foliated striped design. A flat molding covers the edge of the fabric and forms the panel. In order to balance these and add character to the room, the draperies at the windows and doors are of soft blue velour, without which the scheme would be lifeless and flat. The facing of the fireplace is of Sienna marble surmounted with a simple mantel, consisting merely of a heavy classical architrave, with a shelf above and a large plate glass mirror over it. One must not lose sight of the fact that the colors of this room, while light and delicate, are

all very rich and warm, due to the predominating ivory color of the woodwork, enlivened and strengthened by the richer and heavier color used in the panels and curtains.

The ceiling is sand-finished and tinted to match the walls. The floor is of quartered oak, filled and given two coats of a finish which



Some would consider it bold to combine white walls and white woodwork in the living-room. The rug, pictures and furniture covering, however, are chosen with an eye to bright colors

produces a durable even surface with a dull luster that is not so slippery as a waxed floor. The disposition of the rugs over this floor is a matter of personal taste and the amount one can afford for rugs. The rugs should be Oriental and of light uniform coloring. The plans show probably the most economical way of covering the floor—using one large rug as a center and filling with smaller rugs. One large rug might be obtained that would extend from the piano to the pier glass, but it would have to be an odd shape or specially made. Two large rugs might be used, one in each end of the room, with a small rug to fill in before the fireplace. The approximate positions and proper design for the various pieces of furniture used in the room are indicated.

In order to obtain the real benefit of the fireplace, it is necessary to have a broad comfortable sofa or an upholstered mahogany seat in front of it. In back of this should be a small mahogany table on which an ornamental lamp may stand. On each side of the table can be drawn up large comfortable chairs. This arrangement permits



Where a living-room is long, various parts of it may be devoted to different uses, one end being a library and the other a sitting-room for instance, with a corner for deskwork

the light of the lamp to fall in the correct position for anyone wishing to read in the chairs or on the seat in front of the fireplace. At one side of the fireplace a large wing-chair would be well placed. The bookcases would, of course, be unnecessary if there were a library in the house, but where the living-room is to answer the general purposes of the family, the book-shelves would be found very useful, and could be movable or built in as part of the finish. Between the northern windows a fine position is obtained for the piano, on the right of which is a good place for a davenport.

The disposition of the minor pieces of furniture need not be mentioned, except the fact that a pier glass at the opposite end of the



The low hanging center light is rapidly being superseded by individual fixtures about the room or hung from chains. The three-quarter paneling here is attractive when combined with some conventionalized frieze design.

room, between the two southern windows is a very decorative treatment, and that the corner at the left affords a place for a tea table or a Colonial pie-crust table.

In addition the electric lights are provided with switches, and in the baseboard around the room are two plugs for attaching portable table lamps. There must also be a bell registering its signal on an annunciator in the kitchen,—one ring for a maid—two rings for tea, or as the housewife may arrange.

The cost of the furniture used in this room, covered in cotton, made from the architect's drawings, would be as follows: 18th century sofa, rolled ends, \$90; and it requires 3 1-6 yards of 50-inch goods to cover it. Low-boy with drawers, \$90—size 2 ft. 6 in. x 4

ft. 6 in. Tip-top tea table, 38 in. in diameter, \$60. Martha Washington wing-chair, \$54, in cotton; requires 5 yards of 50-inch goods to cover. Martha Washington armchair, \$40, in cotton; requires 2 yards of 50-inch goods to cover. The crown ladder-back side chairs would cost about \$35 each in cotton, and the armchair to match, \$40.

The beamed ceiling, door and window casings, mantel and wainscot in the room would cost about \$450. If the wainscot were omitted about \$75 would be saved—the mantel and marble facing cost about \$100 separately.

A. RAYMOND ELLIS



As a general color rule for decoration, red should be used for north rooms and blue for east and west rooms; the warmer tones in living-rooms than in bedrooms. This shows a good use of scrim curtains with a gathered valance



The use of a single large rug as the basis for the floor covering is often very satisfactory. This house shows an interesting treatment with a molding that acts as cornice.



There is something in the restraint shown in the fireplace of Indiana limestone with no mantel shelf that overdecoration could never have obtained. An interesting feature is the use of candle sconces as an auxiliary to the electric lighting.



Heavy woodwork requires the use of heavy, substantial furniture. In this room, where the appearance of craftsmanship is prevalent, such furniture is very suitable



A very unpretentious room, but one in good taste. The furniture has all been planned for a distinct location and has been built in to it



A large living-room demands some such architectural treatment as these pillars. The usual mistake is on the side of over-decoration. Here, however, a decided simplicity is employed, leaving the flanking windows in small bays



Oftentimes four beams only are used for the ceiling; two as a cornice and two framing in the chimney-piece



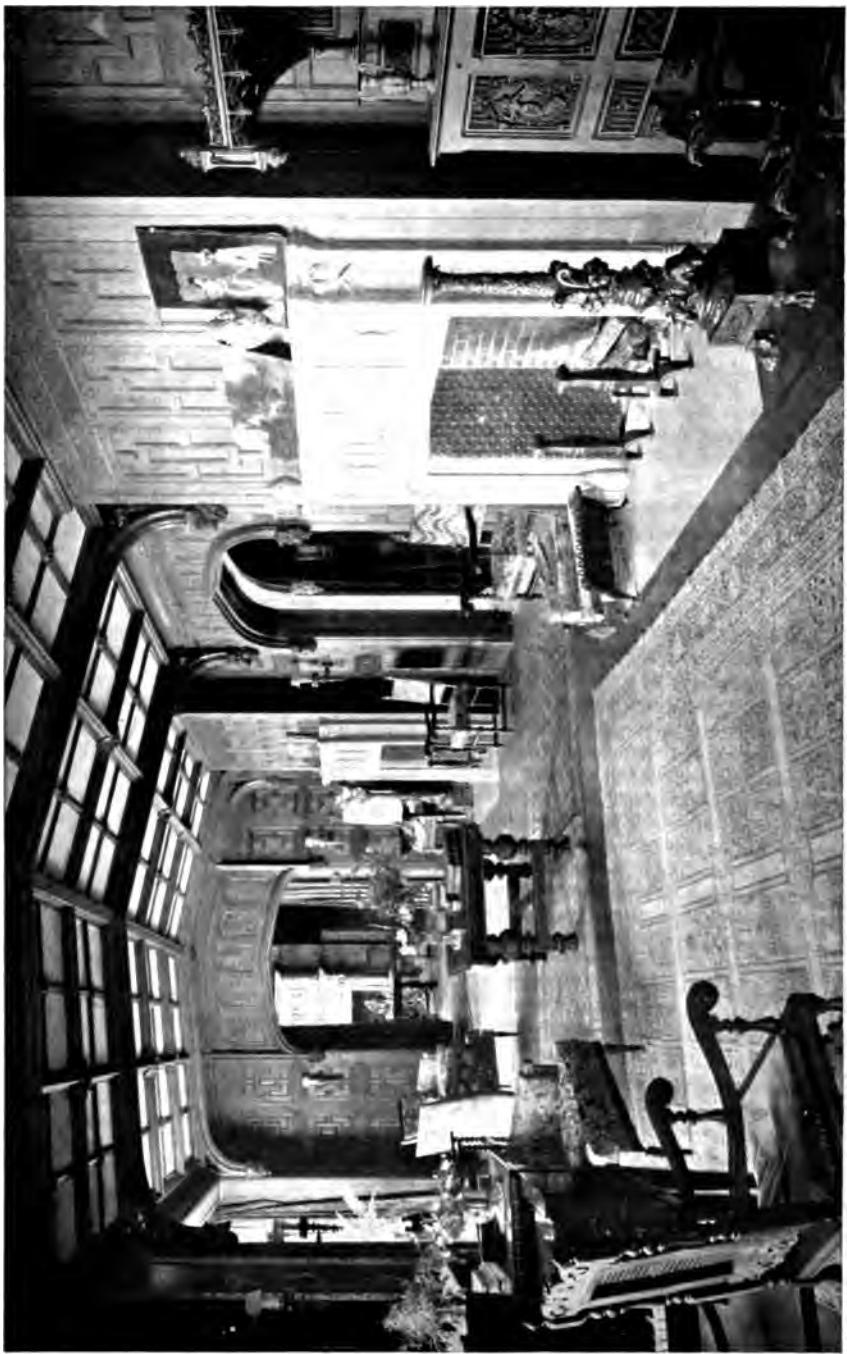
A consideration of modern house decoration is to provide comfort for all members. A small den off the living-room affords privacy when others occupy the living-room



In a California bungalow there is an interesting decorative combination where old heirlooms of furniture from the Eastern ancestors of the family are carefully preserved and Navajo rugs are used as a floor covering. These rugs and the Indian baskets are chosen of a color that will not clash with the polished mahogany.



Another corner of the bungalow living-room on page 18 shows a good type of secretary. The Navajo rugs seem to add a tone of vigor that is not found in the rag rugs generally used in this connection



A living-room given a Manorial treatment with the use of Gothic arches. It is carefully treated, even to the rug, which is rectangular in pattern somewhat like the ceiling beams. Although this is in a great house, there is no reason why smaller houses might not be furnished with equal consistency



Two living-rooms in an old Connecticut Colonial house that are decorated with furniture in use during Revolutionary times. These flowered papers were considered very rich then and have colors well chosen as a background for the dark mahogany furniture.



An antique stone fireplace forms the keynote for this room and gives the suggestion for large commodious chairs and lounges. The table and chair in the foreground show Jacobean influences.



There is surely a decorative quality in bookcases that is heightened by the color of books when arranged properly. Perhaps the results might have been better had all the bookcases been built the same height entirely around the room. The furniture here is of a type that is particularly comfortable and wears well



A living-room decorated along Colonial lines, where the fireplace of red brick with wide white mortar joints is particularly effective.
French doors open onto a veranda that is used as a living-room annex. The mantel is a reproduction of an old one.



A charming, little Colonial room is decorated entirely in white woodwork with a baseboard. The prim pattern of the flowered wall paper is quite appropriate. The only modern furniture appearing is the wicker chair, but it lends no jarring note



This room with its heavy settles and rag rugs, its ornaments and pictures, is furnished with nothing but objects from Colonial times. The floor with its original wide boards is stained a dark color and much of it left bare



This room shows the possibility of combining various sorts of furniture. Wicker and willow are suitable for the living-room when used with furniture of an informal type. Above the fireplace is a plaster reproduction of a section of the Parthenon frieze that is well placed



The architects of the West are achieving distinction in the creation of a particular style. This interior is characteristic of their work. Horizontal lines are emphasized and colored brickwork enters as a part of the decoration



A bay with three connecting windows of this sort may be curtained as a unit. There is but one valance for the three windows and light silk curtains are used to match the grass cloth of the walls



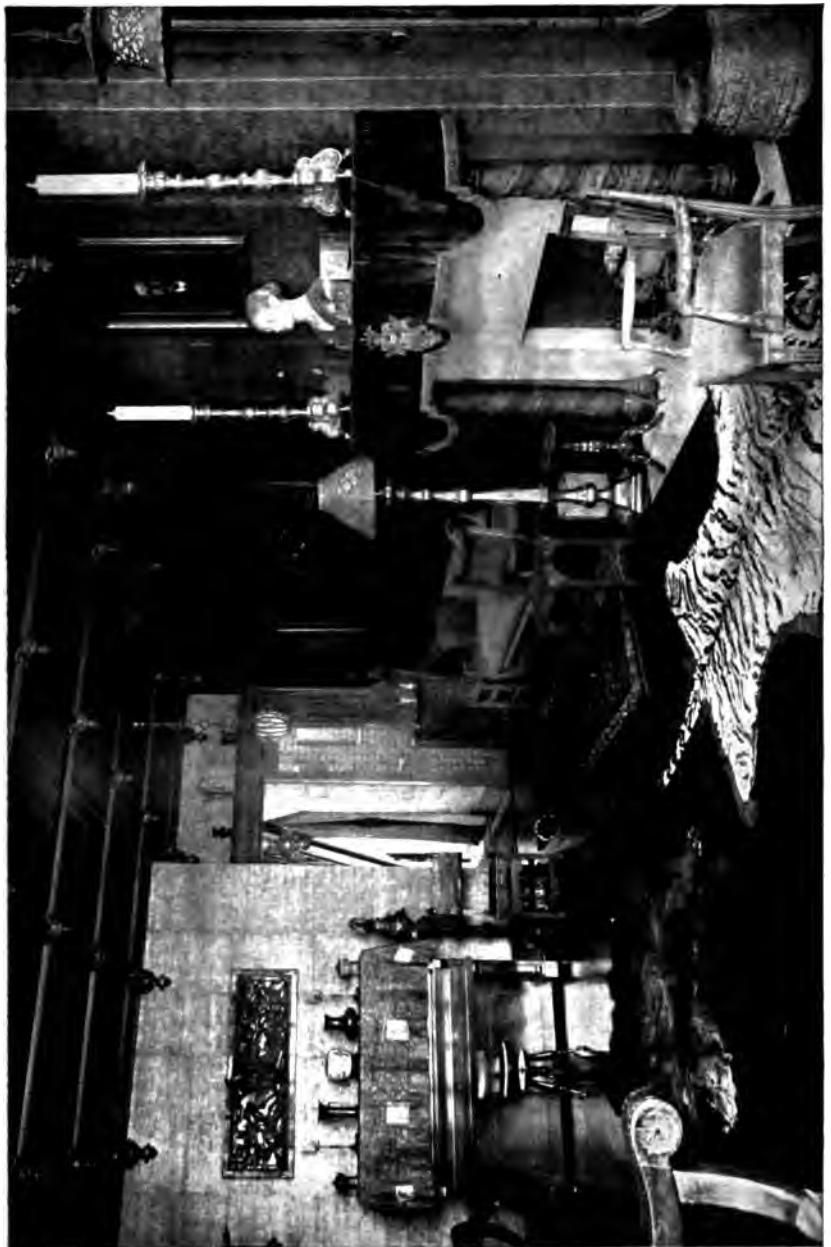
Living-rooms need not always be indoors. In this home a glazed in piazza makes it possible to enjoy the early days of spring and late fall when the weather is too uncomfortable to remain out-of-doors. The porch is furnished with all the conveniences that may be found in an indoor living-room and has connections for reading lights and other lamps. The furniture is of grass cloth, willow and wicker, and there are rugs covering the entire floorspace.



Much of the Colonial carving was extremely simple. Here added decorative detail appears in the old-fashioned fireback of modeled iron. The covering of the old rosewood furniture is quite in harmony with the wall paper



An exemplification of the use of deep colors in the living-room treatment is here shown. A restful green makes a good background for large and variously formed pieces



This studio living-room is a successful exponent of the same principle of color harmony shown in the previous illustration. A heterogeneous collection of various styles of furniture is rendered harmonious by the use of kindred tones of browns, tans and dull reds.



Built-in furniture is not limited to seats and cupboards. This desk is carpenter built, and although quite inexpensive fits more exactly than many products that could be purchased. The bookcases encircling the room are made part of the desk



The living-room of two stories and with mezzanine floor is receiving more and more favor for its spacious effect. The simple woodwork in this room is well chosen and there is a good suggestion in the lighting fixtures



The cream colored walls and woodwork in this English drawing-room make an especially fine background for mahogany furniture. This fireplace nook is a good example of modern English work



English architects consider that woodwork may be decorative in itself, and finish it so that its natural colors take the place of wall paper. The walls are of unfinished plaster



Some straight lines might be introduced by different curtains and by doing away with the fussy table-covers and frilled lounge pillows. The mantel is particularly good Dutch Colonial but is too much cluttered with *bic-à-brac*.



Every house builder should consider that the downstairs living-room may not always be occupied by the entire family at one time. The upstairs sitting-room provides privacy on all occasions. The mantel treatment here is interesting



The living-room in the same house is rendered distinctive by a large inglenook. It is finished in rough plaster and colored in a light tan



Green and white is a scheme for this summer living-room. White wicker chairs are combined with green willow ones and the green design of the wall paper is echoed in the green rug with a white pattern



Even the most modest bungalow may have personality. The match board wall is finished with a light stain that shows the grain. India prints with their bold colors and striking designs are used for curtains, table and couch covers and for the pillows



The inside curtains in this living-room are of figured Madras. Although they fade, their price is reasonable enough to permit reduplication every few years with small expense



A more formal room is this with its intricate mahogany paneling. The ceiling has an architectural cornice, below which the wall is decorated with a velour in proper coloring



There is a growing desire to build living-rooms that open into the light and air. This is as completely furnished as any other room in the house, but is given a dark stained lattice background as suitable for plants



An informal living-room, where the plaster walls are divided by vertical strips run from a wide molding to the baseboard. This is a cheap, and if properly handled, effective substitute for paneling



A living-room that was designed to take advantage of the view in many directions from a high situation. A large rug with harmonious colors occupies the center of the floor space



Dutch house builders make a feature of the window nook and most of the light is directed toward one part of the room. Matting of an ivory color has been selected as a floor covering



In contrast is this room where deeper tones are emphasized in rugs and wall treatment and it is desired to produce a more serious effect



An English mantel treatment that is worth copying is shown here. A single-color carpet is used and the brilliant chintzes lend the completing note of cheerfulness



Another example of the two-story living-room is here shown in more elaborate style where the precedent was the Manorial hall of England. Tapestries and heavy wall papers are used and the chandeliers are large and elaborate



This sun room is an integral part of the house and is fitted with casement windows, but is by no means a porch. The fireplace renders it a comfortable place in the most severe weather.



Furniture covering and draperies here are of a large figured English chintz. As the ceiling was low, a green paper with a perpendicular stripe was used for heightening effect



The chief feature of this room is the doorway with its fine fan light.
The chairs in the foreground are of Heppelwhite design



In England a great deal of attention is given to centering the family life about the hearth. This inglenook has almost the value of an additional room. The walls are plain except for the woodwork and the tiling



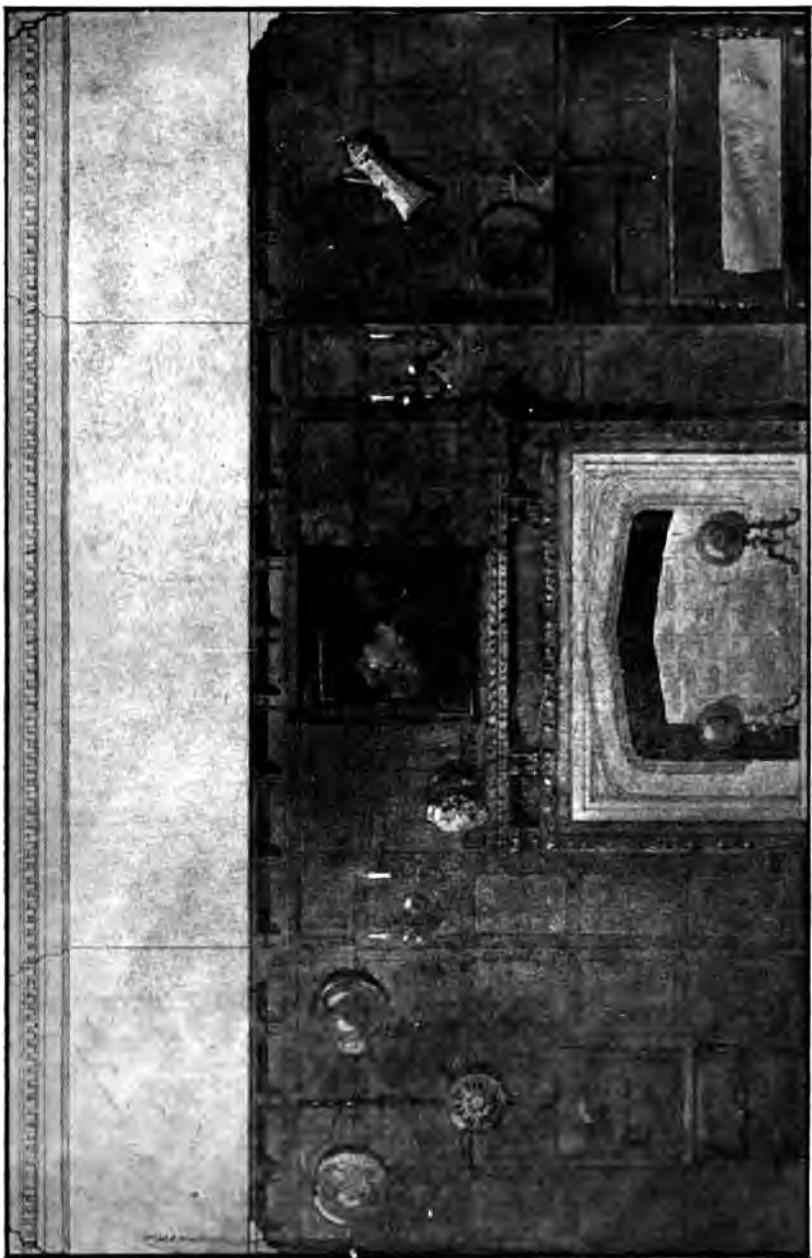
The inglenook here has a raised floor of ordinary brick and an attractive brick fireplace the mantel of which is a cypress beam supported by projecting bricks. The furniture is made consistent by being stained and then waxed



Glazed tile fireplaces are very much the vogue in England. Here the colors are selected to go well with the light ash treatment of the woodwork



The heavy beams in this living-room made it a simple matter to place the inglenook. The curved lines of the seat, however, and the grotesque plaster figures might grow tiresome, and are most suitable for the house occupied only in the summer or one with more informal treatment

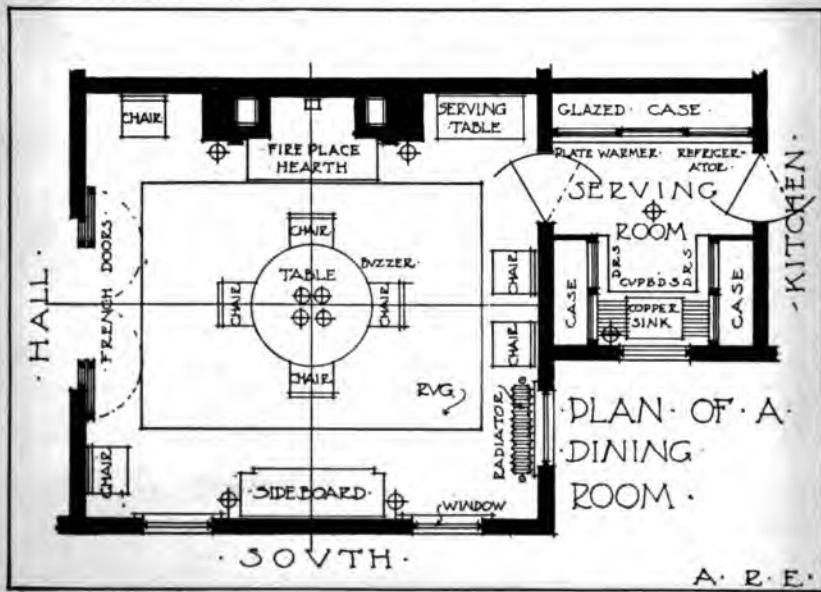


An architect's suggested treatment of a Flemish dining-room. The fireplace is of Caen stone and the plaster wall is sand-finished in a dark shade



Designing the Dining-room

WE have a habit, generally, of making the dining-room either English or Colonial in style, I suppose for the reason that we have so many good types of furniture in these two styles that their use makes it easier to obtain an attractive dining-room. The room



The plan shows an arrangement for a dining-room about fifteen by sixteen feet, showing suggested positions for the rugs and furniture that is consistent with the scheme.



A very similar treatment to that described in the article is shown in this room with its high rectangular panel wainscot. Instead of a cornice the sand-finished walls are rounded into the ceiling and the ceiling is lower. An interesting candle fixture is hung above the plain oak table. The picture framed in the paneling is an additional possibility.

of Flemish character is probably more unusual and I have, therefore, chosen to offer a design in this style.

The room is 15 x 16 feet in size, opening from a broad hall from which it is shut off with glass doors. The morning sun, a very essential feature in any dining-room, is obtained through the eastern



Warm tones are appreciated in a dining-room where the woodwork is all white. Here they are obtained in an Oriental rug of good colors. Chairs are of present-day manufacture, suggested by Sheraton's work

window and through the southern windows in the summer, while the after-glow of the summer sunset comes through the west window, thus insuring a pleasant dining-room at all times. There is nothing so cheerless as a breakfast-room which is cut off from the sun in the winter, by being isolated in the north or northeastern part of the house; it continually exerts a depressing influence on the family at meals.

The dining-room is adjoined by the serving-room, which connects with the kitchen, affording a quick and direct line of service.

Most dining-rooms need color, which may be introduced in a frieze, as here, or by the use of tapestry. Side fixtures, such as these in duplication of old Colonial lamps, may be purchased for six or seven dollars. The center light is of etched glass.



It is suggested that the room be wainscoted in oak to a height of seven feet, with rectangular panels formed by very flat rails and stiles, without any panel moldings. A wide plate-rail forms the cap of the wainscot, affording a place to put bits of china and old pieces of pewter or copper. Above the wainscot the plaster is sand-finished,



All the furniture necessary beside the chairs and dining-table is a sideboard and a serving-table. The china closet may be dispensed with if a place for decorative china is made on a plate rail. This china closet matches well and seems part of the room

as is also the ceiling, and at the intersection of the ceiling and side walls a cornice is carried around the room. On the north side is a large fireplace, which is a necessity on a rainy day to make breakfast cheerful and the room comfortable. It is built of light gray Caen stone, which has almost the appearance of limestone. It is imported in blocks and is soft enough to be worked into a variety of shapes. The hearth has a curb border, raised an inch or two above the level of the stone hearth in order to retain the ashes better. A heavy carved casing is carried around the stonework of the fireplace, surmounted by a carved shelf supported on heavy brackets.

French doors are an essential feature in the dining-room because

they permit it to be shut off from the hall and kept warm, and they prevent interruptions during the dinner hour. As they are of glass, they afford a view into the hall—a very attractive feature, which does away with that feeling of oppressiveness experienced sometimes from being shut up in a room with solid doors of wood. The floor is of



Instead of using the separate pieces of dining-room furniture, two sideboards were built in flanking the fireplace and as an extension of its woodwork. A tapestry paper is used above this wainscot

oak, filled and given two coats of a finish which has a dull luster and enough elasticity to make it durable. The floor should be of a shade that is not too light or so dark that it readily shows the dust.

Opposite the fireplace is a position for the sideboard and there is wall space enough for a china-cupboard although I should prefer to omit this cumbersome piece of furniture, which everybody shuns with the admonition of childhood still ringing in his ears, "mustn't touch." Near the door to the serving-room is the proper place for the serving-table, and there remains plenty of wall space for chairs. By referring to the plan the position of these pieces of furniture will be made more clear.

The decoration of this room is a simple problem. On the floor there should be a rich-colored rug with deep reds in it, strong enough to afford a foundation for the dark sturdy Flemish furniture and the dark finish of the wainscot. Above the wainscot, the sand-finished ceiling and side walls should be sized and painted with three coats of



A possible variation for the seven-foot wainscot suggested, is the room entirely paneled with cypress finished to show the grain. The French doors in this room are desirable in a dining-room, as they allow plenty of light to enter

oil paint of a dull golden shade which reflects a warm glow over the room when lighted. The rough texture of the sand-finish is well adapted for such use as this. Of course a frieze of foliated tapestry paper, or real tapestry, could be used with good effect, or even an oil-painted frieze representing a scene from medieval history is permissible. It is safe to say that all of these schemes would be good, though, of course, there would be a great difference in their cost. The radiator under the east window should be painted to match the color of the wainscot. To obtain the correct shade for this wainscot, the wood should go through several processes of staining. The first coat is a deep penetrating stain of burnt Sienna hue to form a mellowing base, similar to the warm colors the old masters used in their paint-

ings. This makes a warm color to reflect through the succeeding coats of darker stain, each coat of which should be rubbed into the wood and any superfluous stain rubbed off, exposing each time the high lights of the wood's grain. The final coat should be a thin coat of wax or a flat-drying oil paint to give the wood a dull luster.



The woodwork treatment here is much the same as that suggested in the text, but of a Colonial or English style and finished white. A good stenciled frieze is used above it. The chairs are of Chippendale design

The furniture should be of the Flemish type, preferably a shade lighter or a shade darker than that of the finish of the woodwork, in order to give contrast. The dining-room table should be a modern extension table with heavy, turned legs, which would of course be repeated in the sideboard, serving-table and chairs. This type of furniture depends entirely for its beauty upon its plain sturdy lines and simple turnings. The chairs should have leather seats and backs, studded with copper nails. The brasses of the fireplace should be of odd design, and the electric lights and fixtures should be of old brass to add a touch of color to the dark wood finish.

It seems hardly necessary to mention that the lights of this room should be governed by an electric switch, and an electric bell on the table should ring a buzzer in the serving-room.

In the serving-room there is a counter shelf two feet eight inches

high on each side wall, over which there are glazed cases with sliding doors to contain the china. Under the window there is a sink for the washing of fine china, glass, and silver, which should not go into the kitchen with the heavier dishes. Under the counter are cupboards and drawers and at one end a plate-warmer and a small



Still another substitute for the wainscot is the use of wood strips applied in this fashion. The Moravian tiles in the fireplace add welcome color

refrigerator, in order that one may obtain a bite to eat late at night without having to go through the kitchen to the kitchen pantry—which is sometimes awkward if there is no servants' dining-room and the maid is entertaining.

The finish of the room would cost approximately \$575 in selected white oak. The mantel alone is worth \$80 and the wainscot about \$300. The furniture for the room, made from detail drawings, would cost about \$450 in oak and leather.

A. RAYMOND ELLIS



Where the dining-room woodwork shows its natural grain, a specially designed buffet of quartered oak, such as this, proves very attractive and satisfactory



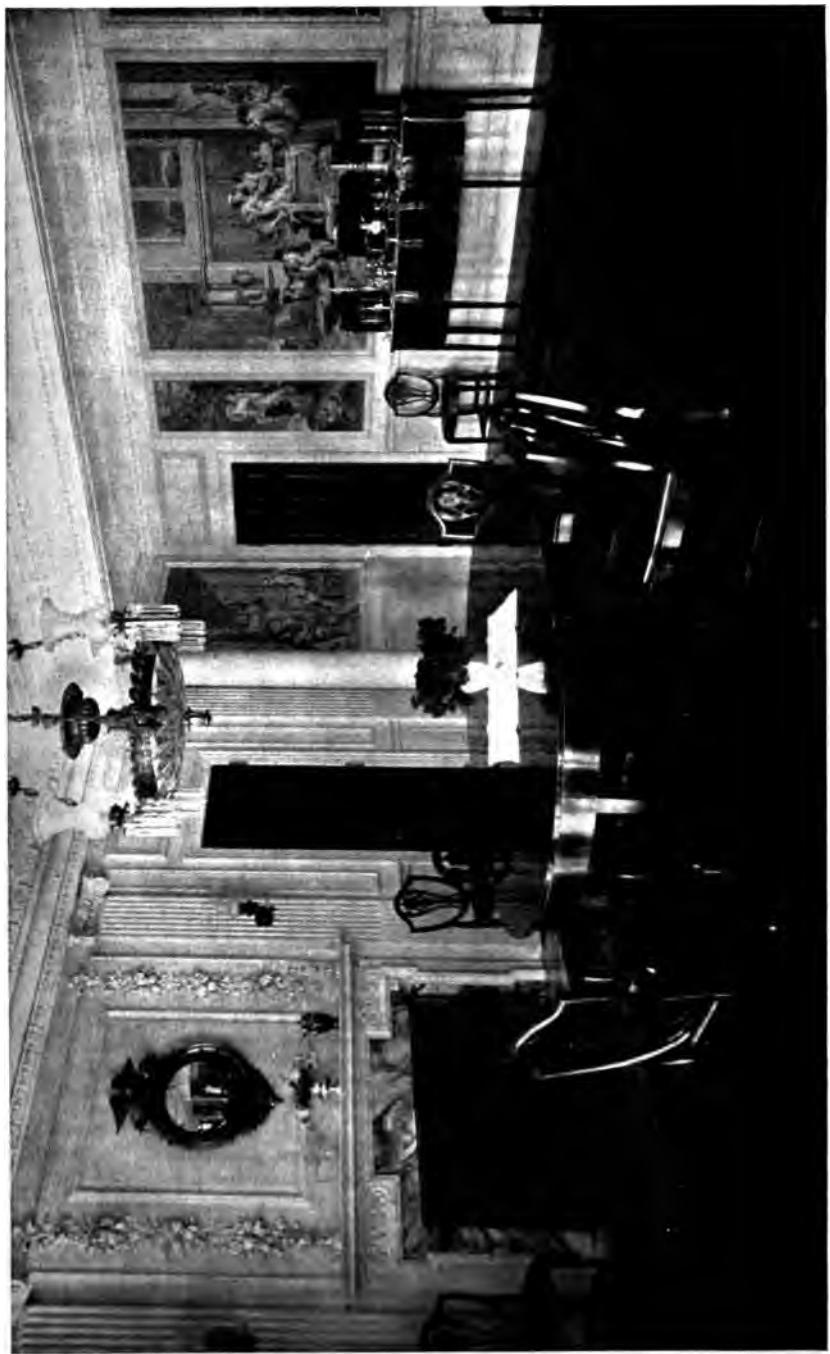
The rough plaster walls here are surmounted by a plaster frieze of grapes in color. This design is echoed in the center drop light



Flanking china closets, when in perfect balance, form an admirable feature for the decoration of a Colonial room



The ladder back design of Chippendale is most attractive. In this room with its white woodwork an attempt has been made to repeat the dominant colors of the rug in the wall paper



In this dining-room there is architectural treatment that could by no means find place in any but a large room. Panels at one end of the room are filled with tapestries that give a fine color effect. The scheme is Georgian and the furniture Hepplewhite



Having a large quantity of old blue china, the owner of this room selected a brown figured paper that would harmonize with it. The plates have almost the value of a stenciled frieze



Two types of modern furniture are shown here. The china closet is unnatural and is of no decorative value and but little usefulness. The table and chairs are of simple design and good, solid workmanship



This Colonial room shows an effective panel treatment that can be secured at low cost by applying a molding directly to the plaster and then painting the plaster and the woodwork alike. Good Colonial fixtures are shown above the mantel



Faithfulness to Colonial tradition does not necessarily make the most comfortable room, but the Windsor chairs are serviceable and easy



White woodwork in this dining-room permits such a set design as this with the little green bay trees. A gate-legged table is not always the most comfortable thing for a dining-room



Furniture, made of applewood, finished with a plain smooth surface and covered with reeds, is especially applicable to the small house and suggests the original home, the English cottage



White enameled furniture as well as woodwork is a novel suggestion for the summer home and makes a brilliant, cheery dining-room, especially when accompanied by bright reds or blues in the rugs, chair cushions and curtains



In the summer camp little ornamentation is necessary, yet the natural attractiveness of wood finish is both useful and beautiful here



In remodeling an old tavern, the taproom with its smoke-blackened beams and dark wainscot was converted into the dining-room. The use of handmade floor tile is particularly interesting



This Dutch interior offers a suggestion for a summer camp in the dining-room alcove placed at one end of the living-room



Wilton rugs in a single color with a darker toned border serve well for the dining-room. The curtains repeat the color in a figured pattern

During house cleaning there are various objections to a plate rail. In this dining-room it was done away with and a frieze was set low and secured by the use of a narrow white molding. If the room were irregular, it would have been almost impossible to locate in this position, but in a rectangular room it is not so difficult. It is in neutral colors and the friezes are in Delft blue with draperies of a darker blue. The furniture is Hepplewhite





The combination of gray and white as used here is an effective background for mahogany.
The candle sconce fixtures at either side of the sideboard alcove are in good taste



Although the furniture need not be permanently fixed to the room it may be planned to accommodate certain spaces, as here. The chairs are reproductions along Colonial lines



In a house where there is an additional room, there is a suggestion from the German boudoir. This is really the modern woman's workroom and place of rest and adjoins the sleeping apartment. It is also a place to receive intimate friends.



Decorating and Furnishing the Bedroom

IN the bedroom the individuality of the occupant is more in evidence than in any other room of the house, as such rooms or suites are complete in themselves and need not necessarily be considered relatively. Where the house has the marked characteristics of any period the architectural detail of the wood trim in the bedrooms as well as that in the other apartments will, of course, express



Attractive results are achieved in adopting a central figure or idea and planning the room about it. The main unit of design in the wall paper has been repeated on the ivory white furniture



This room, also shown in the two illustrations following, uses the blue bird as a *motif*. Crettonne repeats the design that is echoed again in the cut out border. A blue and white rag rug, having a blue bird edging, is suitable for the floor.

this and must in a measure influence the furnishings, but even under these conditions more latitude is permissible in the chambers than in the living-rooms.

A room in which no period idea is dominant may be made very charming, and the individual taste of the occupant may influence the entire scheme of decoration. A very dainty and attractive room is shown in the illustration on page 69.

The floral paper used on the side wall here is beautiful in color and design, and the crown of this has a cut out extension of flowers and leaves that is applied directly to the ceiling proper. The furniture of ivory enamel finish has been painted with clusters of the same flowers as those shown in the wall paper. Much of the green of the foliage in this design is repeated in the two-tone rug upon the

floor. The curtains and bedspread are made of ivory white linen taffeta and bordered with four-inch bands of cretonne showing the same floral design as the side walls.

Much of the comfort as well as the attractiveness of a bedroom depends upon the arrangement of the furniture it holds. The space for the bed is usually indicated by the architect in the first drafting of the plans, and should be adhered to unless the room is unusually large. However, the other furniture may be arranged and rearranged until the right position is found for each piece.

Where a couch is included this may be placed near the window with the bookshelves conveniently at hand, or it may be set directly across the foot of the bed. The reading- or work-tables and easy-chairs should find their permanent place, as their proper grouping adds much to the livableness of any room.



The wall paper is plain with a satin stripe in what is known as a cerulean blue. The crown effect of the border is a silhouetted pattern cut out and attached separately

The English idea of placing a dressing-table directly in front of a window is not especially favored here as we are loath to sacrifice so much of direct sun and air as the closed window would necessitate, although by such an arrangement we secure a good overhead light.

The placing of the lighting fixtures should also be given some careful study. Side or drop lights should be near the dressing-mirror, and a convenient stand or drop light, well shaded, should be placed near the head of the bed. And a well-arranged table light for reading and sewing is of great convenience in a large bedroom which is used at all as a sitting-room. However small the room,



A white bedstead of this style may be had either of wood enameled or of metal



In many cases the bedroom serves more purposes than for sleeping quarters. There should be space for a desk, comfortable chairs and books

the light must be well arranged for the dressing-table. A central light for a bedroom is a very objectionable feature.

Light and crisp colors are more acceptable in the decorative scheme of the bedroom than any other room of the house. Where plain walls and figured cretonnes or chintzes are used in combination the latter should appear generously, that is, not only in valanced curtains at windows, but as slip covers, or cushion covers for chairs, window-seat, or lounge.

The old-time idea of a blue, a pink, a green, and a yellow room is falling into disuse, although any one of these colors may be brought out prominently in the scheme of the room, or, as is even more usual, all may be combined in either wall covering or drapery material. The dominant color should appear again in the plain or two-tone floor covering.

Plain and embroidered muslins for window draperies and covers

for dressing-tables are effective and dainty, and by having two sets for a room it may be kept always delightfully fresh and clean, as these muslins launder well. A small coin-dot of color on a very sheer, though not fine, white ground can be purchased from 25 to 35



There is a preference for bedrooms furnished in light colors. Here the paper is figured and the color of the design appears in curtains of a solid color. The closet doors have full length mirror panels

cents a yard and gives a dainty charm to a room in which it is freely used that few other fabrics at the same cost will supply.

Where the decorative scheme must be very inexpensively carried out, a floral paper on an ivory ground can be purchased for 25 cents a roll of eight yards. In these cheaper papers one finds a better selection in yellow and old rose than in other colors; greens, too, are usually soft and attractive. If plain colored over-draperyes are desired for the windows these may be made from cheese-cloth which has been dyed to the desired shade, matching the color of the flower in the wall paper. It is not a difficult matter for the amateur to do.

There are now made some very attractive cotton crêpes showing a variety of floral and other patterns. Some of these are beautiful in color and good in design, and, with plain tinted walls, a room in

which the curtains and slip covers for cushions and pillows are made from this fabric is very attractive.

Old furniture may be revamped and given a fresh coat of ivory white enamel, and a central rug or a number of small rugs made



The lighting fixtures should be planned for the position the dressing table and chiffonier is to occupy. This is an attractive bedroom paper of an old-fashioned design

after the old-fashioned rag carpet in one or two colors makes a satisfactory floor covering for use in such rooms. If the woodwork can be painted ivory white the scheme is more successful, as this is an important factor in the completed whole. In fact for bedrooms there is no better finish than the ivory white enamel. It is easy to apply and durable, and harmonizes with almost any scheme of furnishing one may desire to bring out in the room.

Attractive little shades for electric lights or candles may be made from bits of silk or even tissue paper, and, used in a room in which old rose predominates, the effect is charming, as the light showing through the rose color is very soft and pleasing.

MARGARET GREENLEAF



An unusual decorative treatment is the division of walls into colored panels which are held in place by molding strips



The perpendicular stripe in this paper serves to increase the height of a rather low ceiling. The window is fitted with sash curtains and draperies of a figured pattern on the order of the crown border



An interesting feature of this house is the long window seat placed for reading or sewing. Beneath it is a quantity of space for many things



A room consistently decorated along Colonial lines. Some sort of a couch or lounge is a decided boon in the bedroom, as it provides a place for the afternoon nap



The so-called craftsman's house or house with woodwork left in natural condition may well use furniture built to match the trim



The informal bedroom of rough plaster and brick substitutes strength of color and form for the delicacy of Colonial white woodwork



Many people still delight in the old-fashioned four-poster or in the canopy bed. This should be considered in planning the room, as the architect generally arranges a certain set position for it



This dressing table shows a satisfactory arrangement for lighting—two flanking lights and one overhead light. The striped walls require the color furnished by the hangings



In this little under-the-eaves bedroom a surprising saving of space has been made by fitting part of one side of the room with a series of drawers painted in white enamel. There is room here for the household linen and for storing away clothes



Where neutral grays are chosen for the walls there should be some warmth of color elsewhere. Here most of the decoration is left to the furniture in its warm mahogany tones and to the brighter colors of the rug



In the small bedroom that must be used as a study there should be a space for living-room comforts. The sash curtains combined with inside ones of sill length are attractive



Even a small under-the-eaves bedroom may be well arranged. This is consistent Colonial with its rag rugs and Windsor chair



A bedroom in which the cream colored chintz with pink and green design is repeated in the upholstery and echoed in the carpet



Curtains may be very simple but in good taste. This is a fine cheesecloth with a stencil design, which conventionalizes the flowers in the wall paper



Another treatment of cheesecloth, showing a poppy design that is taken from the cut out band pasted at the top of a gray striped wall paper



Views of an old-fashioned bedroom that is finished in dull grayish blue. Such heavy furniture would appear uncomfortably bulky in any smaller room



The carpet helps to make the room home-like, with bare floors the height and size of the room would be more apparent



A short length of cretonne hanging between two sill length curtains may be used instead of a valance



The cut out paper border goes well with a shaped valance and side curtains. The valance is hung on a projecting frame



The Japanese design is repeated on the gathered valance of the curtains, chairs and the table-cover. Several original stencils of butterflies are framed as decorations



Ivory white is always a satisfactory color for the woodwork of most bedrooms. Here it takes the place of wall paper



One article of bedroom furniture that should not be neglected is a bedside cabinet on which an electric light may be placed. These twin beds are of gray ash with a natural finish



An example of several of the uses for stenciled borders is shown here in this desk corner. The room makes good use of wicker furniture and bungalow rugs



The Problem of the Bathroom

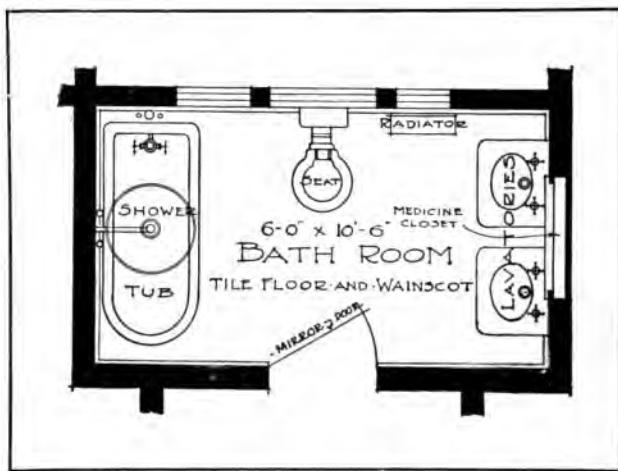
ONLY a few years ago, sanitary conveniences, which were very crude when compared with those of to-day, were considered luxuries; to-day they are necessities, demanded for our physical comfort and welfare. The old-fashioned Saturday tubbing was a much dreaded and messy event; but with sanitary house plumbing, bathing became a pleasure and a valuable adjunct to good health. It is, therefore, interesting to note the treatments of the present bathroom.

The average house to-day contains at least two bathrooms, the simplest equipment being a water-closet, lavatory, and tub, the two latter fixtures supplied with hot and cold water supply pipes. From these three fixtures of the simplest kind, installed in a room not smaller than 5 ft. 6 in. x 6 ft. 6 in., we may enlarge the scheme to contain a shower-bath, with floor receptor to catch the water, a sitz or foot-bath, double lavatories, if for the owner's bath, with marble or porcelain pier slabs for toilet articles. These fixtures may be simple in pattern, of enameled iron or of porcelain or marble, in a room having tile or marble floors and wainscot. There are, happily, inexpensive fixtures of good quality that are just as efficient as the most expensive ones, and the plainer the lines of the fixtures the more beautiful they will appear in the finished bath; heavy ornamentation in color or molded design should be avoided—it is not so easily kept clean, nor is it so beautiful.

In many houses having but one servant, a separate bath is provided for her use, and in a house costing \$8,000 it is customary to provide a private bath connecting with the owner's chamber, as well

as a general bath for the family and guests, and a servants' bath in the attic. The importance the bath and sanitary plumbing have attained is shown by the fact that seven or eight per cent of the cost of a house is taken for plumbing, and in houses costing from \$8,000 to \$15,000, three bathrooms are installed.

The model servants' bath should have a floor of small hexagonal white, unglazed tile with hard plastered walls, above a sanitary base,



Two oval lavatories are generally representative of the latest convenience for the modern bathroom

painted with four coats of moisture-resisting paint and equipped with a five-foot enameled iron tub, quiet syphon-jet closet, with oak seat and tank, and a plain pattern enameled iron lavatory. A medicine closet should be built in the wall over it, having a mirror set in the door. The fixtures cannot be properly set in an area less than 5 ft. 6 in. x 6 ft. 6 in., and 5 ft. 6 in. x 7 ft. 6 in. would be much better.

The owner's bath is largely a matter of personal taste and cost. Usually this has a floor of 2 in. white, unglazed hexagonal tile, with a 4 x 6 in. white glazed tile for walls, with cap and sanitary base, marble thresholds and plinth blocks. The height of the wainscot is optional; but 4 ft. 6 in. is usual, with the walls and ceilings above it oil painted. The room should not be smaller than 8 ft. x 10 ft. and may open from the owner's chamber or dressing-room. Its equip-

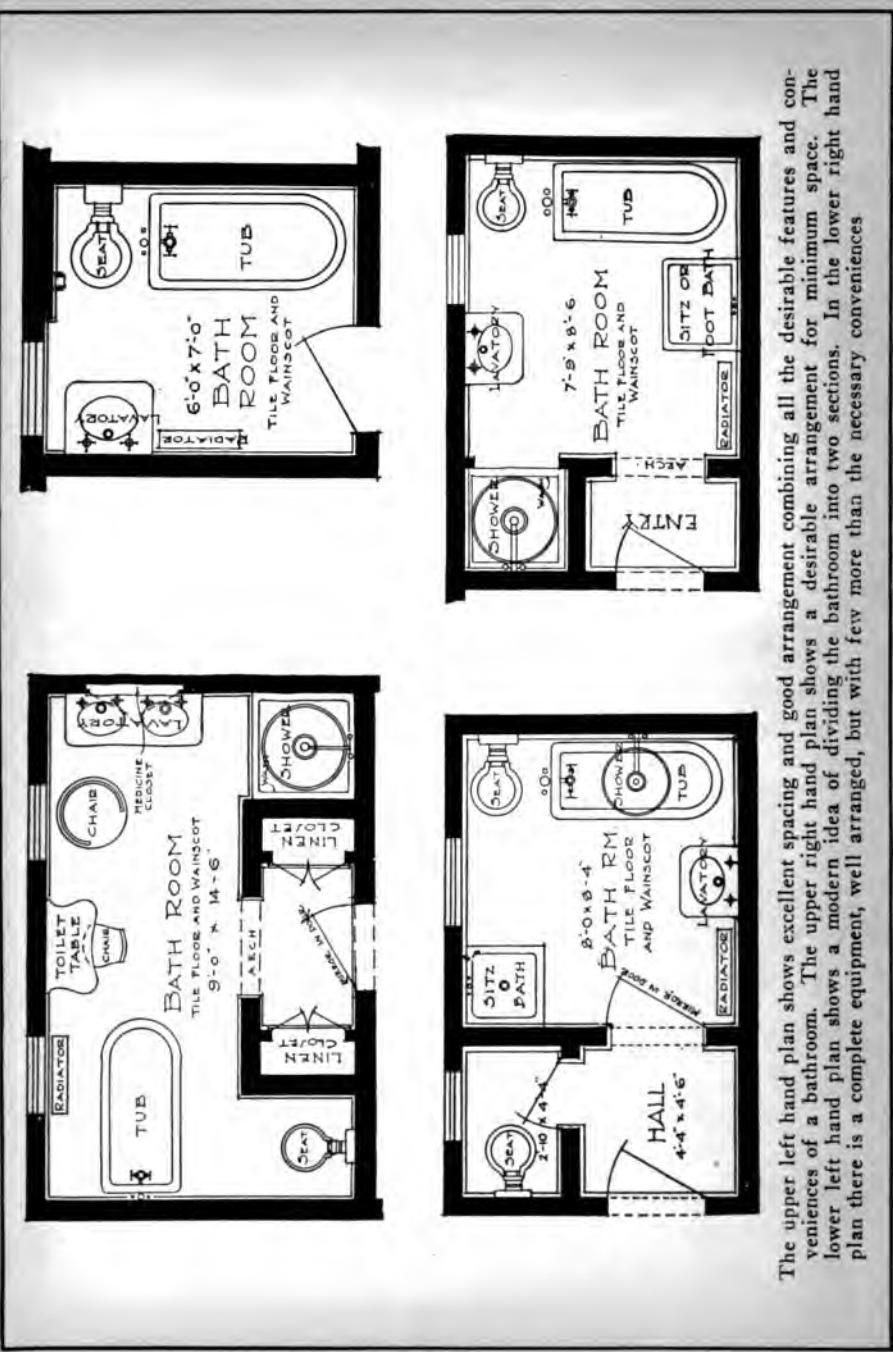
ment usually comprises two lavatories of vitreous china, placed at least six inches apart, unless a double lavatory is used in one slab, over which may be a medicine closet built into the wall with mirror door set in; the bathroom door should have a full-length mirror. In the illustration that appears on page 95 is shown a silent syphon-jet



The great problem in planning a bathroom is not to sacrifice all warmth and color to sanitation. At present there are washable and sanitary papers made by the decorators that are very proper for bathroom furnishings. The seagull design in blues and greens and the kingfisher in a brilliant, cool green are both suitable and attractive

closet with low-down tank finished in mahogany. The "low-down combinations," as they are called, are made in oak, cherry, mahogany, and white enamel. The tub should be at least 5 ft. long, of enameled iron or porcelain, finished on both sides if enameled, and supported on porcelain block feet, with standing waste and mixing cocks. The tub must be set far enough from the wall to permit cleaning.

Every fitting or exposed pipe in the bathroom should be nickel-plated. The shower may be installed over the tub, as in one of the illustrations, or made a separate fixture with a floor receptor to drain off the water. It may be inclosed with a cotton duck curtain, which is more agreeable to the body than rubber or marble slabs. The



The upper left hand plan shows excellent spacing and good arrangement combining all the desirable features and conveniences of a bathroom. The upper right hand plan shows a desirable arrangement for minimum space. The lower left hand plan shows a modern idea of dividing the bathroom into two sections. In the lower right hand plan there is a complete equipment, well arranged, but with few more than the necessary conveniences.

merits of each fixture and its equipment I shall leave to the reader, because these things he can readily determine for himself; but the arrangements and number of fixtures required must be considered—the quality is a matter of price. The general bathroom of a house should be similar to the owner's—in some cases it is divided into two



One especial convenience that should not be neglected is the shower with the duck curtain arranged over the top. For bathroom floors the hexagonal tile is very suitable and enduring

compartments, as shown in one plan, with the water-closet by itself—permitting independent use.

In homes costing from \$15,000 up, the number of bathrooms is in proportion to the number of occupants. Every room may have a connecting bath with tile floor and wainscot, completely equipped—in such a case the visit of a guest is not fraught with hasty skirmishes to the nearest bath, perhaps only to retreat, and wait and listen for an opportunity to use it.

Plumbing fixtures are made in many materials; the most popular of these, on account of durability and cost, is cast iron with an enamel glaze fused on the iron. This ware will stand hard usage, is not easily fractured, does not craze, and therefore holds its color. The

vitreous china ware is, I think, more appropriate for bathrooms finished in tile, because the materials, being similar, are in harmony, while the enameled iron is not quite as heavy or substantial looking when used with tile. Vitreous china is potter's clay, properly fired, with a vitreous glaze baked on; porcelain is similar and their cost is



A sunken bathtub is a form of luxury that is desirable but requires low ceiling in the room below, or that the bathroom be built on the ground floor. This is oftentimes an impossible arrangement

about the same, except that this increases rapidly with the larger pieces; because fewer perfect fixtures are obtained. Fixtures cut from solid marble block are the most expensive and their relative merit with their relation to cost is a question for the owner to determine.

There is little difference between the enameled iron, vitreous china and porcelain or marble as far as the retention of heat is concerned, or the feeling from bodily contact. There are in every kiln some fixtures that are not quite perfect; they are called "seconds," and catalogued as "Class B" goods, with a lower price.

The weight of massive plumbing in a frame dwelling is considerable and will cause a settlement of the floors unless carefully supported.

The fashions in tubs are many. The usual shape is square at the

foot and round at the head—at the foot are the waste and supply pipes which are made in several combinations. The double bath cock, which gives hot or cold water or a mixture of both, is advisable for tubs—the small cup between the faucets is a ring tray and can be replaced with a soap dish if desired. Most shower-baths have a



The bathroom to-day finds great need of such built-in conveniences as wall chests and cupboards. These should be arranged for at the time the house is built

shampoo attachment or body spray that can be used instead of the overhead shower, so that the head and hair are kept dry if desired, and if a shower is not to be installed this can be provided in the tub.

A tub incased in tile is a perfectly sanitary treatment, and in some cases the tub has been sunk into the floor a foot and then incased to avoid the high step necessary to get into the tub. The plunge—sunk in the floor—is an unusual treatment that permits more freedom of movement than the tub; but the tile, when wet, is slippery, and I should expect one might carelessly slip in with fatal results. Roman tubs are alike at each end—with fixtures in the middle of one side of the rim. Solid porcelain tubs rest on the floor, set into the tile. The ideal position for the tub, if there is available room, is with the foot against a wall and ample room on either side to get in or out



This room contains the desirable articles and fixtures for the modern bathroom in a very satisfactory arrangement. There is the latest thing in nickel plumbing and modern equipment, but at the same time there is an attractiveness that is so lacking in the cold, hospital type of room.

of it. Tubs are made in lengths ranging from 4 ft. to 6 feet, and about 30 inches in width over rims.

The lavatory is an important fixture that is made in a great many varieties. The old-fashioned bowl is obsolete—the oval has taken



The small hexagonal floor tiles permit sections to be taken up with little difficulty and replaced at small expense. Wall tile, however, should be made of the larger rectangular units with a cornice at the top and a rounded surbase that obviates a sharp angle at the junction with the floor

its place, though probably the best is the kidney-shaped bowl, as it permits a free and natural movement of the arms in raising water to lave the face. The bowl should be at least 14 x 17 inches, in a slab 22 x 32, with a space surrounding the bowl countersunk a little to



All the wood that is in these bathrooms is heavily enameled in white. Both rooms show a good use of colored tile worked in attractive designs. The room on the left has a mosaic pattern in several shades as a decoration, while in the right hand room there is a bright border and vertical strips making panels. The tiles between them are laid in herring-bone fashion. Both tubs are without supports and rest flat on the floor.

form a border that tends to confine the splashed water. All the fixtures manufactured by responsible concerns are equipped with nickel-plated faucets, wastes, traps, and supplies that are very satisfactory; but quite often the plumber who installs the work buys the



This European treatment is particularly effective for the owner's bath, which opens into his bedroom. The glass doors provide all the lighting necessary and are very decorative with their curved segments

fixtures without the selected trimmings and substitutes a cheaper pattern. Some tubs and lavatories are sold in "A" and "B" qualities, and it will be to your advantage to select the fixtures with your architect, who knows the grades and fittings.

A particularly pleasing treatment is the bath opening from the

owner's chamber, and separated from it by glass partition. This arrangement is good where outside light cannot be afforded or obtained, and a curtain effectively screens it.

Bathroom accessories should be arranged with care and consist



A simple bathroom where waterproof enameled paint was used in several coats instead of a tiled wainscot, and above this an attractive waterproof paper that suggests tiling. Such an arrangement is a possibility where tiles may not be purchased

of the following devices: Plate glass shelves supported on nickel-plated brackets are the best; towel-racks; toothbrush holders; clothes-brush hangers; clothes hooks; soap dishes; and soiled towel baskets. Hardware is usually of nickel-plated tubing screwed into the tile. The accompanying photographs and plans will illustrate the subject further and are self-explanatory.

A. RAYMOND ELLIS



The Proper Treatment for the Nursery

FURNISHINGS for the modern child's room, like everything else that belongs to that important personage, are as complete in the smallest detail as skill and ingenuity can make them, and every feature of a well-appointed bedroom may be duplicated in miniature for the youngsters.

The wall-papers and draperies especially designed for nurseries and children's rooms are in a way more distinctively juvenile than the actual pieces of furniture, and are a most important consideration in fitting out such apartments. If one does not care to go to the expense of furnishing a nursery completely, paper and curtains that will leave no doubt as to the identity of the room may be had at small cost, and from this simple touch the scheme of decorations and the furniture, to say nothing of the cost, may be indefinitely extended.

Strictly hygienic parents who scout the idea of wall-paper as being unhealthy and will have nothing but painted walls in a bedroom are confronted by a bare expanse that may be sanitary, but is neither attractive nor interesting for the child. With walls treated in this way a decorative frieze may be used with good effect. The friezes, which come in panels varying in depth from fourteen to nineteen and one-half inches, are printed in gay colors on backgrounds of blue-gray, ivory-white, drab, and other neutral tones that can be matched exactly in the color of the walls. The designs include processions of Noah's ark inhabitants, farmyard animals, chickens and

ducks, Normandy peasants going to market, toy villages with stiff little soldiers and prim-looking trees, hunting scenes, and a row of Dutch kiddies indulging in a mad race across the paper.

If wall-paper is used it also matches the background of the frieze, the paper being either in a solid color or with a figure so inconspicuous that it gives the impression of a single tone.

One of the new papers for children's rooms is a reproduction of the quaint Kate Greenaway figures that are quite as fascinating to little people in these days as they were years ago. The background is a pale yellow and the figures are printed in rather delicate colors, each group representing one of the calendar months. The effect is particularly dainty and the designs are diverting for the children without becoming tiresome from too great contrast in color. Another paper that shows groups quite as charming is printed from designs by Boutet de Monvel, the famous French illustrator of child life.

A new idea, and one that is proving popular, is a decided departure from the conventional wall-paper, with its figures at regularly repeated intervals. This consists in first putting on the walls a paper of solid color to be used as a background for single figures or groups that are cut from friezes and pasted on to suit one's individual taste. The figures, of course, must be quite large, in order to be effective, and in some favorite groups cut from a frieze showing little Dutch girls and yellow chicks the latter are even larger than life. For nurseries, when the children are very small, the figures are often arranged in a frieze just above the foot-board, so that they come on a line with the child's eye, and are therefore vastly more entertaining than when placed at the infinite distance of the top of the wall.

Blue and white seems to be the favorite combination of colors for nursery draperies, and among the all-over patterns are a lot of roly-poly children picking gigantic daisies on a pale blue ground, and also a Delft design on a white ground covered with black cross lines that are far enough apart to give a tiled effect. A number of other colors and patterns may be had as well as the gay printed borders that come two strips to a width of the material. When figured wall-paper is used, draperies of solid color with the printed border are

rather more satisfactory, as one set of children or animals tumbling over the walls, and another set chasing across the draperies, create a bewildering impression that is anything but restful and quieting for the small occupant. The borders are particularly attractive for cur-



The playroom in this house was to be made use of by the grown folks occasionally for their handicraft work. Special attention was paid to built-in closets convenient for toys and tools

tains made of plain scrim or some soft white material, and are stitched on in strips or cut out and put on in silhouette.

Floor coverings especially suitable for children's rooms are to be found in the more or less recently revived rag carpet rugs, either plain or with figured borders. Almost any of these rugs with their decorative strips showing queerly constructed landscapes are suitable, but most appropriate is one that has a solemn procession of geese across either end, or another that is ornamented with a family of black and white bunnies lined up against a red brick wall. They come in various sizes, from the small hearthrug up to the one that is large enough for the center of an average size room.

A new rug for nurseries that is rather more practical than pretty is woven in the same way as the rag rugs, but instead of cotton materials, strips of oilcloth are used, rolled so that the glossy side is

uppermost. The idea was first employed in making small rugs for bathrooms, as they are waterproof and easy to keep clean, but they are quite as serviceable and sanitary for children's rooms, and are cleaned by wiping off with a damp cloth. They are made in different sizes, and in a mixed design, like the ordinary rag rug, or with white centers and borders of solid color.

In the way of furniture, chairs and beds are to be had in a much greater variety than the other pieces, and the miniature Morris chair is no doubt the most attractive piece of furniture that is made for the little folks. It comes in almost as many different styles and prices as the grown-up variety, and may be had in light or dark wood, with cushions of velour or leather or figured cotton material, and is a perfect reproduction of the large chair. Little sets consisting of table and two chairs, one straight, the other with arms, are decorated with juvenile figures in color, and may be had for prices that are quite reasonable. They are especially useful when no attempt can be made at arranging a regulation nursery. One of the most serviceable of these sets is of dark wood with leather seat chairs and a table of good size, the top of which is hinged and may be raised disclosing a receptacle for toys or books.

Small willow and wicker tables and chairs are made in attractive shapes, many of them copies of the larger pieces, and are used either in the natural color or stained to harmonize with the color scheme of the room. Less substantial than the pieces made of solid wood, they are rather more practical for older children than for small ones who are no respecters of furniture, and, while designed for use all the year round, they are particularly suitable for summer rooms or to be carried outdoors.

In spite of the fact that the little white bed is always associated with the child's room in story and song, to say nothing of the popular imagination, there are various kinds of brass and wooden beds made in small sizes that are thoroughly in keeping with one's idea of a typical nursery. The white enamel beds, which may be had as plain or as elaborate as one desires, are always dainty, and have the advantage of harmonizing perfectly with furniture and hangings of almost every description. Brass beds have the same characteristic, but they are much more expensive than those of iron, and seem to



The sense of possession that the child has in its own room produces much satisfaction. Substantial furniture may be purchased in small sizes and a variety of wall treatments are suggested with interesting friezes

require rather more elaborate surroundings. The newest brass beds for children are quite low, only about half as high as the ordinary bed, which is a distinct advantage, as it is much easier for the child to climb into, and less dangerous in case he falls out.

A recently designed wooden bed of attractive appearance shows severely plain lines in the head and foot boards, and in the sides long narrow panels are cut out, through which the covering of the box spring is seen. This bed is made only to order, and is intended for elaborately decorated rooms in which a definite color scheme is carried out. It may be had in any desired width and stained any color to match the other furniture, while the box spring and little pillow and mattress are covered with the same material as the draperies of the room.



Japanese prints are being received with increasing favor and thousands of beautiful designs are particularly appropriate for the children's room. The subjects are chiefly natural history figures and they serve as an inspiration to have stories woven about them.

Furniture of a special size for children's rooms is made in a design that is substantial and handsome, by the manufacturer of a well-known and widely used type. There is a wardrobe just five feet high, with compartments for hats, clothing, and shoes; a bureau twenty-nine inches high, with a twenty-inch mirror on it; a bed with high sides, the simple decorations of which match those of the bureau; rocking chairs and straight chairs with leather seats, a settle, and tables of different sizes and shapes. Nothing could be more attractive or complete than a room furnished in this way for a child of six or seven years who has outgrown the daintier surroundings of the nursery. It has all of the dignity of a well-appointed grown-up room, but with everything in proportion to the size of its owner.

Even washstand sets, suitable as to shape and decoration, may be had for the child's room in which no detail is to be omitted. They are little if any smaller than the usual sets, but the decorations are in keeping with those of the other appointments, and the pitchers are designed with a view to their being handled easily by small hands. They are not unlike milk jugs in shape, with a substantial handle over

the top and another at the back, so that there is small chance of their slipping while in transit, and the mouth is a definitely formed one that will not fail to pour in the direction intended.

For a comparatively small amount a room may be fitted up with enough distinctive juvenile furnishings to impart individuality and to give the child a sense of possession that it will never have in grown-up surroundings. Even though circumstances are such that it has not had an elaborate nursery, as soon as a child is old enough to have a room of its own there is no reason why the furnishings should not be in keeping, and with the expenditure of a little money a dainty and attractive room may be arranged. High-priced beds and other pieces of furniture are by no means necessary, and, as is often the case, the most reasonably furnished room may be the most satisfactory if a little ingenuity and good taste are brought into service.

Thirty to thirty-two dollars can be made to cover the cost of wall-paper, curtains, bed and mattress, a rug and a bureau, all in sizes and designs suitable for children. The wall-papers in juvenile patterns are not expensive, and the cost of papering a room of average size



There are various ways that Japanese prints may be used in the child's room. This and the opposite illustration show prints put on the wall and held by a molding at top and bottom. This also may contain a glass to protect each picture



There are decorations such as this that have an educational value and that take the place of toys. These little figures on the left are really companions, while the plaster plaque illustrates Stevenson's Verses



These bas-reliefs make interesting decorations and at the same time serve as object lessons in illustrating good poetry

would be about five dollars. A little white iron bed may be had for as low as five dollars, with seven dollars additional for the mattress, and a rug 3x6 feet in size with a decorative border is \$3.50. A bureau of small size, such as comes in an inexpensive grade of the so-called antique oak, costs about \$8.00. For the very reason that the furnishings of the room are only temporary, and soon to be outgrown and discarded, it is quite satisfactory to buy a cheap grade of furniture whenever possible, if price is a consideration. A small bureau is less expensive than one made especially in a child's size, and is equally practical if not so substantially made. Such a bureau can be done over in white enamel to match the bed, or in any dark color that may be preferred in place of the shiny oak finish.

For curtains that hang straight from the top of the window to the lower edge of the sash, scrim at twenty-five cents a yard would cost two dollars. Allowing four yards for each of two windows, and enough printed cretonne to make a decorative border, it would cost a dollar and a half additional.

These figures are of the very lowest for which a child's room can be fitted up, but even with everything of the most inexpensive grade it will give more real pleasure than one on which a much greater amount has been spent if the room is nondescript in its furnishings and fails to impress the child with a sense of ownership.

SARAH LEYBURN COE





In the right place half-timber work on plaster has many possibilities for hall decoration

Characteristic Staircase Types and Hall Treatments



Japanese grass cloth in golden color is an excellent combination for chestnut stained light brown. Wood strips are used instead of paneling



In certain old Colonial halls the entrance is fashioned in a semicircular recess up which the stairs curve in a spiral. The effect is exceedingly beautiful but requires much space



The front door in this house opens directly into the living-room, into which stairs come down at one side. The wood has natural treatment and part of the banister forms the wainscot of the room



Some of the best Colonial detail is to be found in newel posts where careful craftsmen worked a variety of spirals



One method of securing pleasing decorative effects was the use of balusters in three different designs



In the old farmhouses for the sake of warmth the main stairway was made with the smallest possible well and often closed with a door at the main hall



This is a modern example by Wilson Eyre of the stair well inclosed for the greater part of its length. Such arrangement is only possible under certain lighting conditions



The stairs that rise from this living-room are designed to take up as little room as possible. In this they are very successful and little of the banister rail and stair woodwork can be seen



Where there is a large room made dignified by architectural decoration the twin stairways curving either side of a main flight are decidedly impressive; but one should not plan to make use of this effect in any but a pretentious house



Another stairway that divides on the way to the upper flight, but a treatment particularly fit for houses in English style of decoration



The hall paper should not be a decided contrast to rooms opening onto it. Tapestry paper may often be found successful in this situation



This view shows to good advantage the value of an archway between living-room and hall. Woodwork, simply carved, frames in delightfully the stairway which is so appropriately treated with a forest frieze. Curtains would be objectionable here



This hall is of generous width, and the stairs rise straight with but one landing lighted by a large window. A window is almost a necessity in the hall as it permits a free circulation of air throughout the house



A use of the Colonial flat arch which separates this stairway from the living-room and makes a small room of it



Simplicity characterizes this Colonial stairway that is very similar to the one at the top of page 114. There is, however, a baseboard treatment which, like the banister rail, is crowned with mahogany



In the recess made by the vestibule the stairway is economically placed. The hall serves the double purpose of entrance and reception room



Planning the Kitchen

THREE is a growing and altogether proper tendency to treat the kitchen as an integral part of the house, which was almost entirely absent in English and American houses of early times; in fact, until within the last twenty-five years very little thought was attached to it. A century ago it was regarded advisable to have the kitchen occupy a separate building somewhat removed from the main building or located at a great distance from the dining or living rooms, oftentimes the whole length of the house. The principal reason for this was the primitive methods used in cooking and preparing foods which were very objectionable at close range. Odors, noises and unsanitary appliances made the kitchen a place to be abhorred and to be kept as far away as possible. The present-day intelligent methods of dealing with the kitchen, particularly in America, have effected a complete transformation in this old idea. Our modern successful architect of the home attaches great importance to the planning of the kitchen, with its adjoining pantries, closets, storage rooms, etc.; and rightfully he should, as it goes more towards making for the convenience, help and comfort of the up-to-date household than possibly any other feature of the home.

The modern English kitchen with its relation to the dining-room is interesting for comparison with those here in America, chiefly because the early English settlers constitute the original source from which we obtain our start in house-building. The English kitchen's

adjuncts practically comprise separate departments, such as the scullery, larder, wood, ashes, knives and boots, fuel, etc. This condition naturally requires the employment of considerable help even in the smaller homes. On the other hand, the compactness so noticeable in American homes—requiring perhaps one-half the space,



The model kitchen has developed considerably from the higgledy-piggledy arrangement of Colonial times. Supplies are limited to the most necessary articles, and these stored away in a handy location

thus reducing the necessary help to a minimum and obtaining the maximum of convenience—has brought our kitchen to a standard, nearly, if not entirely, approaching the ideal. The American architect has based his idea for this compactness upon the same reasoning as is exercised in fitting up a convenient workshop, for truly a kitchen is the workshop of the house. Again, the peculiar custom of mediæval times in placing the kitchen a considerable distance from the dining-room still survives in the English homes, while in American homes a marked difference has long prevailed. The kitchen here is usually placed as near as possible to the dining-room, only separated, if at all, by a china-closet, pantry, or butler's room.

Convenience, cleanliness and ventilation are three essentials that must be paramount in arranging the up-to-date kitchen and its accessories.

While there may be differences as to minor details, the principal features to be obtained in establishing a modern kitchen may be found in the various suggestions herein contained:

1st. The kitchen should be roomy but not excessively large. This applies to any size of house, as too large a kitchen is maintained



Such a kitchen *de luxe* is expensive, but not extravagant. The built-in range, tiled wall and floor, together with the open plumbing, give the highest degree of sanitation

at the expense of convenience and labor. An ideal size for a kitchen in a house measuring 25 x 50 (containing living-room, reception room, dining-room and pantry on first floor) would be 12 x 15 feet.

2nd. The general construction of the interior is of the utmost importance. The floor may be of hard Georgia pine, oiled, or covered with linoleum or oilcloth. As a covering, linoleum of a good inlaid pattern, while more expensive than oilcloth, proves the best and most economical in length of service. In a house where comfort is demanded regardless of cost, an interlocking rubber tiling

is suggested. This flooring absolutely avoids noises and slipping and is comfortable to the feet, as well as being of an exceptional durability. Other floors of a well-merited character are unglazed tile, brick, or one of the many patented compositions consisting chiefly of cement, which is also fireproof.

The wainscoting, if adopted for the kitchen, can be of tile, enamelled brick, or matched and V-jointed boards, varnished or painted;



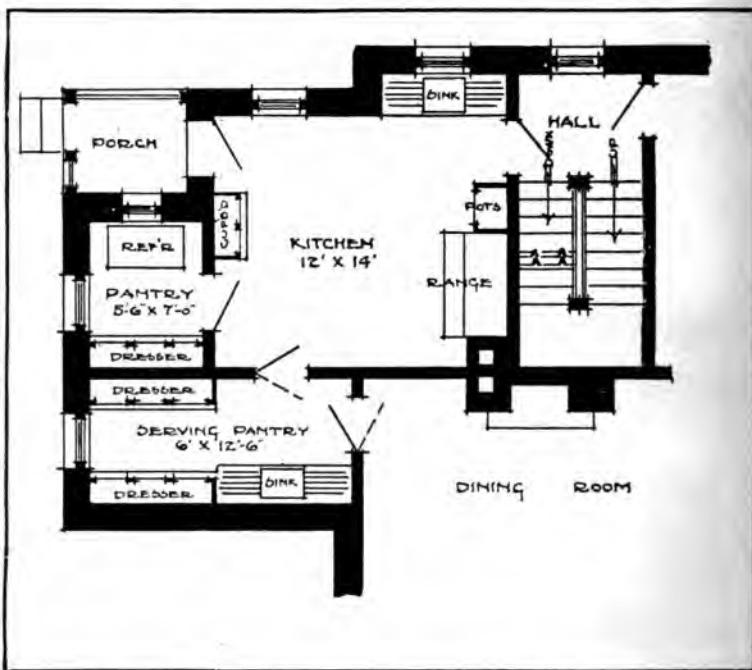
The sink should have a drainboard space and be located where the light may fall directly upon it. The row of hooks for utensils saves much walking

but in any event should be connected with the floor in a manner to avoid cracks for collecting dust or dirt. This is accomplished (when a wooden wainscot is used) by means of a plain rounded molding which is set in the rightangle formed by the junction of the floor with the wainscot. While seldom seen, because of the expense, a kitchen completely tiled or bricked on walls, floor and ceiling is indeed a thing of beauty and necessarily an ideally sanitary room.

The doors, window frames, dressers and other necessary wood-work should be plain, made of medium wood and painted some

light color or enameled white; or finished in the natural state with a transparent varnish.

The walls and ceiling, if not tiled or bricked, should be finished with a hard smooth plaster and painted three or four coats of some light color—light yellow, green, or blue making a very agreeable color to the eye. This manner of treatment permits the walls to be



The butler's pantry should have an indirect connection between the kitchen and the dining-room. The two doors here keep out odors, noise and heat from the dining-room. The refrigerator is in the cook's pantry and opens out on the porch

washed and kept free from dust and dirt, which latter is a disagreeable feature in the use of wall papers.

3rd. The proper installation of the various furnishings of the kitchen is worthy of much thought and consideration. Of all these, nothing is of more vital importance nor appeals more strongly to the household than the range. The size of the range is largely governed by the size of the house or the number of persons it is intended to serve. However, it is advisable to have a range not

less than three feet square for a seven or eight-room house. It should be of a thoroughly modern style, with a hood over it, either built in or of sheet iron, an excellent provision for drawing away the steam and fumes of cooking. And, by all means, the range should be placed so that direct daylight falls upon it. Most present-day houses also have either gas or electric ranges installed in them

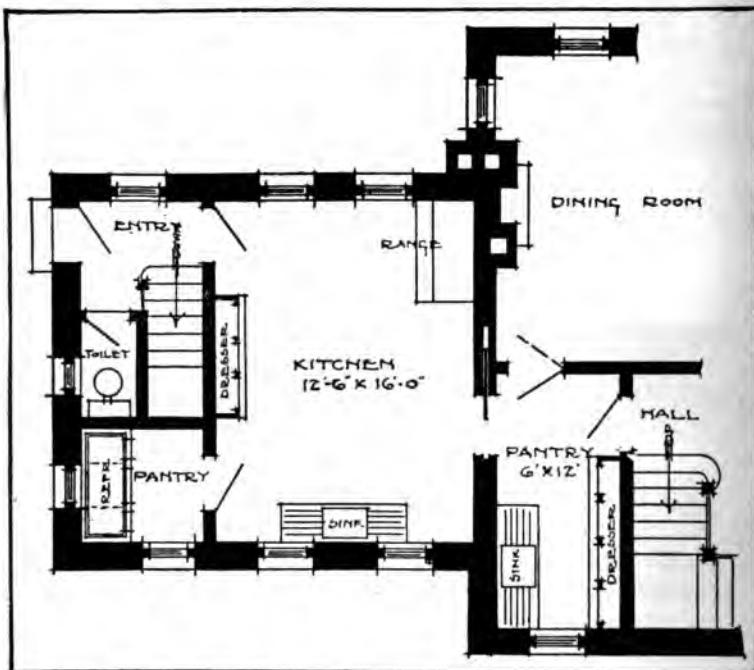


The modern kitchen may be neat and clean if all of wood, with V-matched boards varnished or painted. The space under the drainboard here for a table is a feature worth adopting. The cupboard over the shelf is also an attractive feature

and these should be near the coal range so as to confine all cooking to one part of the kitchen; and further, especially in winter when large gatherings are entertained, they furnish a combined service. Some large establishments, in addition to the range, are especially equipped with "warmers."

The sink, being so closely allied in its usefulness to the range, should be placed near the latter and under, between or near windows, but never where the person using it would have his back to the light. It may be of galvanized iron, copper, soapstone or enameled porcelain, and provided with an ample draining-board;

two being much preferred. If there is a special sink for vegetables required, it should be immediately adjoining the draining-board to insure compactness and convenience as well as economy in plumbing. The draining-board may be of hard wood or of wood covered with copper or zinc. The best are made of enameled ware similar to the sinks. Draining-boards of copper or zinc should be given only



A feature of this plan is the sliding door connecting the kitchen and pantry. This may be closed when cooking is in progress and successfully keeps all odors from finding their way into the dining-room. Opposite windows provide a cross draft and excellent ventilation.

a slight slope to prevent the possibility of dishes slipping therefrom.

The refrigerator should be built in or placed against an outside wall in order that the ice can be put in easily from without through either a small opening or window. If it can be avoided, the refrigerator should not be placed immediately in the kitchen, but rather in the entry, pantry or enclosed porch.

The kitchen of the small house which sometimes has no communicating pantry should have built therein dressers of such pro-

portions as will accommodate all the necessary dishes, pots, vessels, bins for flour, sugar, etc., cutlery, and other things essential for obtaining the best results under the circumstances. A dresser of commodious size is always a blessing. The top portion, of plain shelves, should be enclosed either with doors or sliding glass fronts; the lower portion, first lined with zinc and enclosed with solid wooden doors so constructed to fit nearly if not airtight. If an



This German kitchen is a model of neatness and cleanliness in its white enamel furnishings. The cupboard provides space for china, the long shelf beneath being a great convenience, while the various bins and drawers provide proper places for everything

exclusive pot closet is desired, it should be handy to the range and at the same time be under cover for sanitary reasons.

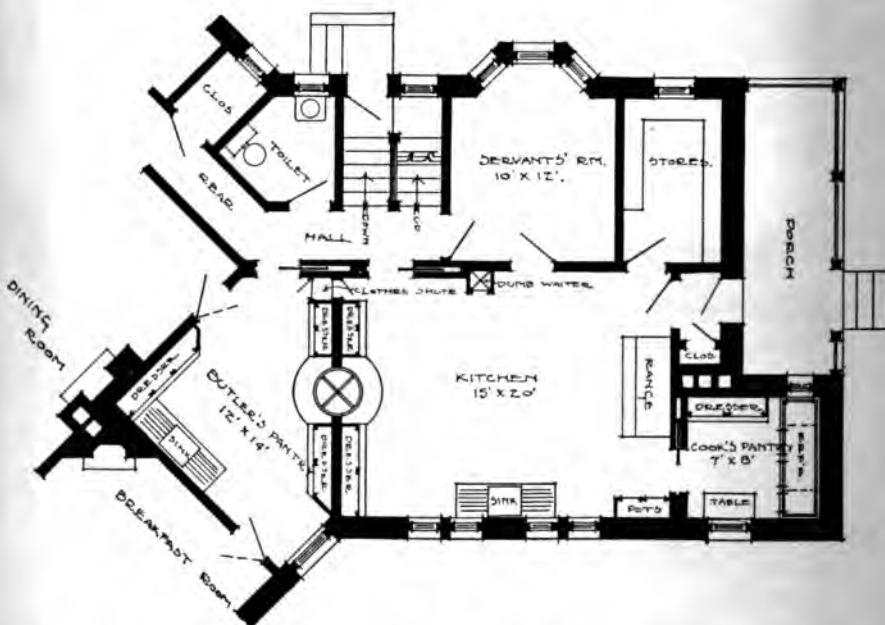
Frequently in a small kitchen a counter or drop leaves against the wall are substituted for a table, but in most kitchens a good-sized substantial table, preferably in the center of the room, is found indispensable. The table should have a smooth top that can be easily kept clean. Although costly, a heavy plate glass fitted perfectly with rounded edges makes a splendid top for the table.

The service part of the house, of which the kitchen is the central room, should fit together just as parts of a machine and form a

unit in themselves. The pantries, store rooms, etc., should be placed so as to afford easy access one to the other.

In a house, which has two or more servants, a dining-room or alcove should be provided for their use. This may be a part of the kitchen or immediately adjoining, and merely large enough to seat comfortably the servants around a table.

The cook's pantry should contain cupboards in which are all the necessary paraphernalia for preparing pastries, puddings, etc., such



A kitchen in a large country place that is equipped with every possible convenience, sliding doors, built-in refrigerator, clothes chute, dumbwaiter and a revolving drum between kitchen and butler's pantry. There is also provision made for a servants' dining-room, advisable wherever possible

as bins, bakeboards, crockery, pans and supplies, and should be lighted by at least one window.

The butler's pantry, or china-closet as it is often called—generally located and affording direct communication between the kitchen and the dining-room—is essentially a serving-room and should contain a sink with draining-boards, cupboards and shelves to accommodate the fine china, glassware and other requisites for the table. With

such a plan the door between the pantry and kitchen may be either sliding or double swinging, but between the pantry and the dining-room, a noiseless double-swinging door. A slide, with small shelves or counters on either side, between the kitchen and pantry, for the passing of food and dishes, saves time and steps. It is well to have



The kitchen need not be large, if it is compact. In the house 25' x 50' the ideal size is about 13' x 15'. A work table of this sort does away with many unnecessary steps, the lower shelf being a convenient place to put articles that are in constant use

- the communication rather indirect through the pantry to prevent in a measure the passage of odors or a direct view of the kitchen by those entering the dining-room or seated at the table. This can be partly accomplished by not having the communicating doors directly opposite each other.

The outside entrance to the kitchen should be so placed as to facilitate the delivery of provisions, preferably through an entry or an enclosed porch.

The laundry in many houses is combined with the kitchen or immediately adjoining, in which latter case it often serves as an entry and a place to store certain articles, such as brooms, buckets

